



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## THE DECORATOR AND FURNISHER.

taken from easel pictures. When the sky is thoroughly dry, and not before, outline the pictures with a mixture of sanguine, yellow and indigo. Sanguine resembles burnt sienna; by adding yellow and indigo blue you obtain a clear warm brown.

There is very little shading on the figures, what there is must be put on first with sanguine diluted; when this tint is dry take a small glass, into it put two-thirds medium and one-third water, then just tinge the mixture with sanguine.

Take an undeniably clean brush and scrub the color in on every part of the figures; this must not be done until the outline is quite dry. When the flesh tint is partly dry blend a very little ponceau (this color answers to vermilion) into the cheeks, and counteract the reddish tone of the sanguine by painting in the shadows only with a yellowish green made by mixing yellow and indigo. Model the hair with light brown, and for the wash add to very pale yellow a touch of ponceau; this gives a good golden shade.

Shade the wings with gray, also the cloud on which the Apollo is seated. Paint the harp gold with yellow and sanguine, modified with indigo blue. Make the floating scarf salmon pink. Take ponceau for the light wash, to which add a touch of yellow, shade with gray, ponceau and sanguine. Use a flat ruler to aid you in putting in the strings of the harp; they must be firm, clear and even; a very fine hard brush will be needed to execute them properly.

The quickest method of painting the laurel leaves is to pass a wash right over them, in the first instance, of very pale gray green; this may be carried to the outer edge of the canvas, as it will not interfere with the dark red border which can be painted over it; do not, however, cover the twisted ribbon bear-

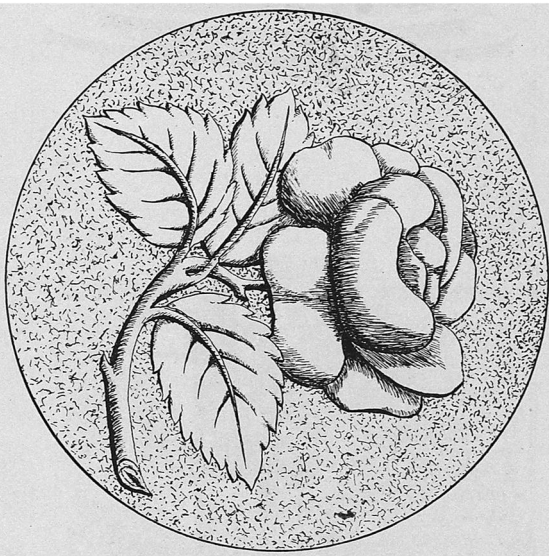
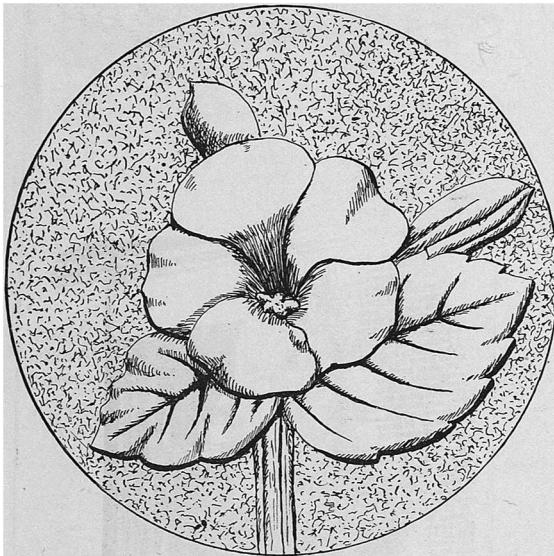
twenty inches, it will be found an excellent plan to have the glass painted white on the under side so that the colors will show clearly on it. The high lights where necessary may be scraped out with a penknife—the blade should be rounded. The effect of using a knife is wonderful.

There is a certain amount of gum in the composition of the medium; this holds the color provisionally on the surface of the canvas while painting, so that the colors does not sink away as with the aniline dyes, and the proper use of the knife does not in any way injure the canvas since it brings away only the color from the surface. The process of steaming drives the gum out and fixes the color in the fabric; it also greatly enriches and at the same time softens the tints. The manner of steaming tapestries has been exhaustively described in a back number of the DECORATOR AND FURNISHER.

I may here mention that a very excellent and graceful design for tapestry painting was given in the March issue.

It represents a well and clearly drawn classic female figure standing out in bold relief, with arms upraised gathering blossoms from above her head. This would make when sufficiently enlarged an elegant portière, or, for smaller work a single panel for a fire-screen.

THE Japanese practice a singular method of interior decoration. This is the hanging to the beams of their wooden houses panels of relish wood having silken leaves and flowers attached. At the visual angle presented the flowers and blossoms with appendages appear slightly raised, and their naturalistic appearance is wonderful.



NUT PLATES IN BRASS REPOUSSÉE, BY LILY MARSHALL.

ing the names of the different musical composers; this should be put in with the faintest possible tinge of yellow and shaded with golden brown, made by adding some yellow to the brown ready prepared; put in the names with the same color.

To shade the leaves, mix two or three tints of green with the following colors: for a gray green, take emerald green and yellow; add to these some cochineal; for a yellow green, mix ultramarine and yellow; for an olive shade, mix yellow, indigo and sanguine. With these colors the tints of the leaves may be sufficiently varied. The reason for painting in a very light wash to begin with over all is, that when once the canvas has been gone over with medium and a little color it is comparatively easy to paint clearly and sharply around the edges of the leaves.

For the outer border, make a rich terra cotta red with cochineal, ponceau, sanguine, and a little indigo to modify the brightness; it is probable that two paintings will be required to obtain sufficient richness and depth of tone. This scheme of color if properly worked out is most effective; the tapestry can be mounted to suit the coloring of the room for which it is intended.

With regard to the painting it must be borne in mind that it is absolutely necessary to add medium to all the colors used. For large flat washes, such as those for the sky and border, mix the color in a glass or jar, but for tints in small quantities a glass palette is needed of goodly dimensions, say fourteen by

### OUR NATIONAL FLOWER.

BY J. A. PRICE.

AMERICAN floral individuality should be expressed in the mayflower by all means. It is eminently representative, characteristic and inspiring. Like the thistle of Scotland, the shamrock of Ireland, the fleur-de-lis of France, it is to the manor born and it greeted the first comers. In memory of the founders it ought to be adopted. While its delicate tints may be likened to the rosy hue of the morning enterprise of their undertaking, its starry forms are emblazoned on the azure field of the national ensign for evermore. It is emblematic of a rising nationality rather than a setting—of life than decay. It is a resplendent forerunner of greater periods to come, rather than the indication of a mighty accomplishment. It characterizes the faith in American destiny. Perhaps, as with the lotus of the Nile, the honeysuckle of the Hellenic Peninsula, the laurel of Rome or the rose of England, it may inspire fond hope and stimulate vigorous courage in American institutions. It belongs to life's morning march, and neither turns its face to nor possesses the golden glory of a setting sun. It stands alone to cheer us on in the accomplishment of our thoughts, our ambitions, and our plans. The mayflower for ever!—Nature's proper symbol of American individuality.